

taken into the home of a Lithuanian farm family to share in scenes of preparation for Christmas, Kucia (Christmas Eve), and in Christmas festivities. They saw the family bustling about and adhering to traditional customs, saw the family gather for the solemn observance of the Kucia supper with its prayers of thanksgiving, eating of traditional twelve courses, and preparing for the midnight Shepherds' Mass. Then, on Christmas Day, a festive gathering of family, friends and neighbors showed a colorful, interesting scene in which there was romance, comedy, singing and dancing. Members of the Ateitis Dancers displayed unexpected talents in addition to their excellent folk dancing: good acting, singing by some of the girls, and fine stage presence. Dancers Dolores Srupsa and Eleanor Mellas were two of the singers. A trio from the Alice Stephens Singers added interest with their lovely folk songs. Leading parts were taken by the following: Paul Lavens of the Lithuanian University Club was good as the father; Julie Kaupas kept things moving as a busy mother; Dolores Srupsa, Helen Pius and Eleanor Mellas were the lively daughters of the family; the latter with Clem Gausbas provided the romance, and all others fitted in very well to make an absorbing Lithuanian Christmas play. The running narration of Mrs. Dauzvardis from a back-stage microphone made it easy for the audience to follow and understand the action.

Between performances, the center of attraction was the display of Christmas trees of many nationalities in the rotunda of the Museum. The Lithuanian tree with its unique straw and shell ornaments was, as usual, one of the most interesting.

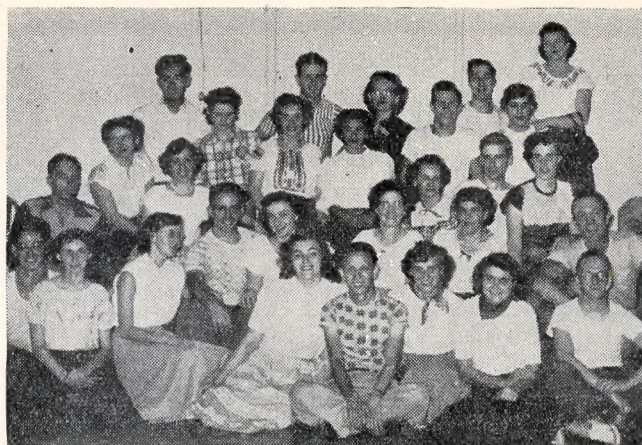
INTERNATIONAL FOLK BALL OF BUFFALO

Reported by Herbert Suedmeyer

Over a 1000 people attended the 6th Annual International Folk Ball which was sponsored by the International Institute of Buffalo on November 17th at the Swanky Statler Hotel Ballroom.

The program opened with the Gordon Highlanders. Superb in their music I don't see how we could a program without them. The Krakowiak was well done, a polished performance, but I missed the men (What's wrong with Polish men? They seem to abhor their native dances as one would a plague — VFB). Alicia Monica (Mexican) was superb in her interpretation of "The Bull Fight", it was of the highest quality. Then came our good friends the Schuhplattlers. As always we look forward to them as one of the highlights of the program and they did not disappoint us. I'll skip the general dancing portion for now but will cover it later.

The Sioux Indian dances were well executed. Some people felt it was one of the best numbers of the program. The reception was tremendous. John Wlasyhn had the audience in stitches with his mimicry of the Ukrainian Salt Merchant's dance, Chumak. He also had the audience marvel at his endurance and ability to perform intricate steps. The Greek dances were well done, as usual a polished performance but due to the similarity of their dances it was a little drawn out. Next came an extra — Kathryn Jean Girvin, one of our best Scottish dances, did a Highland Fling and Sean Truhbas (Sheen Trews). She was accompanied by Pipe Major MacDonald, it was a great performance and the hall thundered with applause. The Goralski as excellent as we here in Buffalo always appreciate the fine work of the directress Miss Alice LaSota. The two little Polish girls, Anna Marie Szlasek and Eugenia Zastepowska, stole the hearts of every one. They were wonderful. The routine was difficult and excellently presented. Polish



Some of the Buffalo Gals and Guys, practically all VILTIIS readers, who saw Miss Haviland off to Israel. In front center with the star-strewn t-shirt is Vyts. Miss Katherine Haviland is behind Vyts. The beautiful gal on Vyts' right (left when looking at pix) is Audrey Gundlach who is replacing Miss Haviland. Art Schrader, who took this picture, is seated on the floor to the far left. Art was drafted since. In center rear (striped t-shirt) is Lew Mannon, known to many Chicagoans and Denverites, who now lives and dances in Rochester, N.Y.

traditions will long in Buffalo.

Reviewing this program I can find nothing but praise for every performer and number staged. "Kev-tavari" by Mrs. Anna Yarborough, introduced the Persian manner of dancing which the audience highly regarded. A Ukrainian dance by Miss Irene Horhota and John Wlasyhn deserves the same praise as all others received.

Now here again is a part in the program to which I must make special remarks. The group of three dances performed by the Institute dancers could not have been better placed in the program. It is, I believe, a tribute to Miss Kathryn Haviland, for the work of the four years here in Buffalo, that she held off until now in placing the group as a finale on the Folk Ball Program. I know that up to this year Miss Haviland knew of the groups' ability but was not quite ready to place them as last. Her judgement is born out by the fact that the performance was something that even old hands marvelled at. Spirit was there, perfection was there and one felt that the climax had been reached at just the right moment. The expression "out of this world" may be trite, but the rendition of Ziogelis (Lithuanian), Windmueller (German) and Aupres De Ma Blonde (French) could only be expressed in such terms. I also know your influence was felt.

The contagious infection of the Folk Ball theme was portrayed in the next dance, Waltz Quadrille, as the floor was so packed I don't believe that any set had more than six feet of room. The program finished with a short Grand March and the singing of God Bless America. Under general dancing the program included waltzes, rye waltz, polkas, Patty Cake Polka, Rheinlanders, Schottisches, rhumbas, sambas, hambos — all sorts of folk dances and the floor was always crowded.

A few words of praise must go to Miss Norma Friton who so nobly took care of things after Miss Haviland left, and to the charming Chairman of the Ball, Mrs. Lester Gilbert — a grand piece of work in her supervision and direction. Praise goes to all the people of the International Institute and to Tone Carnevale and his orchestra.

Everything is set for Nov. 16th, 151. Hotel Statler.

ALICE STEPHENS GROUP A HIT IN CANADA

None can deny that Alice Stephens' girls are one of exceptionally fine groups to be found not only among Lithuanians but among any other type of group. Whenever they appear they leave a glowing trail of praise. Their appearance in Toronto's (Canada) Eaton Auditorium, sponsored by the "Daina" Lithuanian Women's Club of Toronto, evoked the following comment by Edward Wodson in The Telegram.

Chorus numbers 42 lady vocalists, twelve of whom are soloists. Solo lyrics with choral setting; folk-song choral arrangements, and solo numbers from grand opera and light opera works made up a program of exceptional range and interest.

It is a chorus of bright, steady, clear, sweet voices. There are sopranos amongst them who sing easily and lightly a full fifth above the treble clef; and contraltos who are smilingly at home a fifth and even a seventh below it.

The singers have abundant dramatic resources, but their happiest genius is choral.

It isn't "effects" that they strive for, but song in the loveliest sense. Apart from the beauty of their singing, their faces were an inspiration to watch as they sang. Perhaps one of their most expressive numbers was a trio of Simkus — "I Lived With My Father Dear".

Three solo voices making a classic of an artless folksong, lovingly shaded and dynamic in subtlety of expression.

In a folksong of Paulauskas, sung by soprano and mezzo, the true genius of duet singing was revealed. Their unisons were as one voice, when parts divided they were startling in marked individuality.

The variety of their program and singing was something to marvel at. Playful articulation in Handel's "Come and Trip It", gave every word its place, and tone never faltered either in pitch or character. In quite another variety of choralism, "Winter" of Gruodis, with unexpected and eloquent rhythmic variants, might be called song of another world than this.

"Help" chorus from Bizet's "Carmen" had exactly the abandon of its occasion in the opera. Yet the snap of it had precision of accent and tone that was excellent, sure-of-itself choralism which average grand opera dramatic choruses mostly lack. Gailevicius' "To a Wanderer" might have been Rachmaninoff at his best.

BOSTON INTERNATIONAL HOUSE NEWS

Reported by Pat Parmelee

The Baltic Music and Dance Festival held Armistice night at the John Hancock Concert Hall, was sponsored by the Baltic American Society of New England which meets at the Boston International Institute. Mrs. Bernice Cleveland (American of Lithuanian background) is the president of the society. The festival featured largely our recent European emigres and it was rich in talent. The program included two excellent folk dance groups — Mrs. Ivaska's (Lithuanian) and the Latvian Folk Dance Group "Riga" whose leader is Lidiya Graudins. The Boston Latvians now have TWO active folk dance groups whereas two years ago there was none! St. Peter's fine Lithuanian choir opened the whole program followed by a talented Classic Ballet duo. The Latvian section also presented their splendid male octet and the Estonians, who have no dance group in Boston were represented by four musicians: Leo Virkhaus at the organ — superb! Rita Kesula — soprano, Ulf Vigla — violinist and Erica Kalam — pianist.



The "Merry Mixers" of the East Bay Area are enjoying an evening of folk dancing. The Merry Mixers is probably the only inter-racial folk dance group on the West Coast and it was organized by Harvey LeBrun, an energetic little man who is vitally interested in the promotion of good will and brotherhood between racial groups (Photo by Phill Kemp). Mr. LeBrun conducts a class at the Santa Fe School which meets every Wednesday evening. All are welcome to join the "Clodhoppers", as they call themselves.

We are delighted to have the Lithuanian peoples using the Institute more and more. The Authors Club meets with us regularly now and the large Displaced Persons "Circle" (Tremtinu Ratelis) saw their new year in at 190 Beacon St. (The Int. Institute). Such fine people they are! How very blessed our country is to be the new home of these strong courageous people disposed from their beloved homelands!

SEATTLE ENJOYS ALL-CITY EVENT

(As reported by Dan Coughlin of the "Post-Intelligencer")

Thousands of brightly costumed Seattleites, young and old, jam-packed 11 fieldhouses and two junior high school auditoriums Friday night in this city's gala second annual All-city Square Dance.

They danced the do-se-do and swung their partners till the rafters shook, clapping and stomping to the sonorous shouts of the callers in a fun-filled evening.

The people came early, stayed late and had a grand time.

At 10 of the fieldhouses and at the junior high schools, regulation American-style hoedowns took the center of the stage.

Nearly 500 person, for instance, crowded into the Queen Anne Fieldhouse, where Heber Shoemaker called the turns.

In calico and jeans the dancers participated in a heart-warming cause — The Post-Intelligencer Christmas Fund for needy public school children.

The annual dance, sponsored by the Seattle Council of Parents and Teachers, in cooperation with the Seattle Park Board, is the one big money-raising project of the fund, which depends upon voluntary contributions from individuals for the rest of the money.

At the various dances, many of these who came just to watch, joined in the squares and dances along, so catchy were the tunes.

At South Park Field House, an international dance was held, with members of three dance groups, the High-line Hoedowners, the Scandia Club and the Welkin Ringers, staging traditional festive dances of Denmark, Germany, Mexico, Lithuania, Poland, France, Palestine, Sweden, Russia, Latvia and Scotland.